

THE
MUSICAL TEXT-BOOK:

WITH EXERCISES,
FOR THE USE OF GRAMMAR AND HIGH SCHOOLS.

BY CHARLES BUTLER,
TEACHER OF MUSIC IN THE BOSTON GRAMMAR SCHOOLS.

Boston:
PUBLISHED BY RUSSELL AND TOLMAN,
No. 291 WASHINGTON STREET.
1860.

C. C. DE TOUCHE,
BOSTON.



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C. T. BOUTHE,
NEW YORK

P R E F A C E .

HAVING been advised by the Chairman of the Standing Committee on Music in the Public Schools of the City of Boston, to prepare a "Musical Text Book" adapted to the wants, and for the use of our Primary and Grammar Schools, the author of the accompanying pages has brought to bear upon them such energies as might be left to him after a day devoted to teaching, (that most fatiguing of vocations,) and his desire has been to prepare a work, which, in its construction, would be theoretic, lucid, useful and instructive to pupils. Care has been taken to treat the various topics, briefly, perhaps, but with adequate clearness, accompanied by examples sufficient to elucidate the rules and directions of the text.

In the various paragraphs, no claim is laid to any new discoveries, but only to the merit of a consistent and correct classification of "musical terms," together with a large number of exercises, arranged in such a progressive manner as very materially to lessen the labors of both teacher and pupil. All the works upon this subject that have fallen under the writer's notice, have been, in his judgment, wanting in several particulars; some being devoid of practical exercises, and others often conveying incorrect ideas, tending to mislead the pupil.

If the accompanying work should meet the approbation of teachers, the writer will receive the most gratifying reward for the time and labor devoted to the preparation of the same.

CHARLES BUTLER.

(Entered according to Act of Congress, in the year 1860, by RUSSELL & TOLMAN, in the Clerk's Office of the District Court for the District of Massachusetts.)

Stereotyped at the
BOSTON STEREOTYPE FOUNDRY.

EDWARD L. BALCH,
Music Printer, 34 School Street

ELEMENTS OF MUSIC.

SECTION 1. Music is one of the seven liberal arts.


2. A science which teaches the properties, dependencies, and relations of melodious sounds ; or the art of producing harmony and melody by the due combination and arrangement of those sounds or tones. Musical sounds are represented by characters called notes.


3. Notes are characters which, by their various forms and positions, represent the *length* and *pitch* of tones.

4. There are six principal notes made use of in music, namely :

5. The whole note, the half note, the quarter note, the eighth note, the sixteenth note, and the thirty-second note

6. The whole note is written thus :  9. The eighth note is written thus :

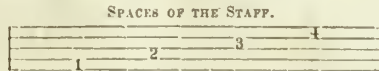
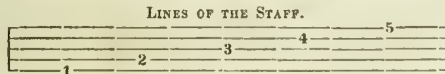
7. The half note is written thus :  10. The sixteenth note is written thus :

8. The quarter note is written thus :  11. The thirty-second note is written thus :

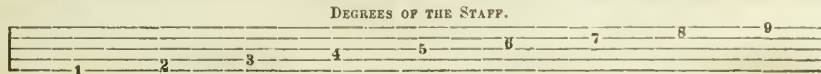
12. All musical ideas are expressed by placing notes upon or between lines of the *staff*.

13. The musical staff consists of five parallel lines, together with the spaces between the lines.

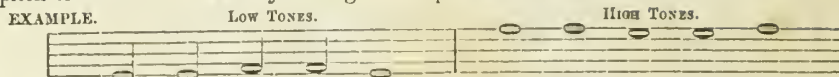
14. The lines and spaces of the staff are reckoned from the lowest upwards, thus :



15. Each line and each space of the staff is called a degree, thus :

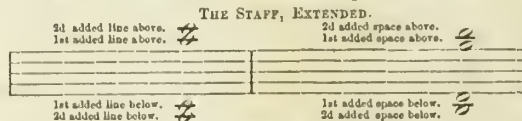


16. The pitch of tones is indicated by writing notes upon the staff, thus :



17. The staff is sometimes extended by adding short lines and spaces, either above or below, as may be required.

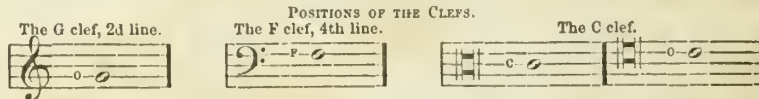
18. These short lines are reckoned from the staff, but not as a part of it.



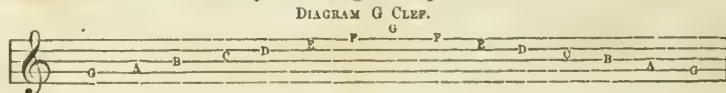
19. The first seven letters of the alphabet, A, B, C, D, E, F, and G, are applied to the lines and spaces of the staff to determine the pitch of sounds ; and to fix the locality of the letters, characters called *clefs* are used.

20. Clefs are certain characters placed at the beginning of the staff of a composition, to determine the local names of the notes, and the tones of the scale which they are intended to represent.

21. The three clefs now in use, viz : the G clef, the F clef, and the C clef, by the several positions which they occupy upon the staff, furnish us with the means of representing all the tones within the usual compass of execution, in both vocal and instrumental music, without a confused addition of short lines and spaces, either above or below the staff.

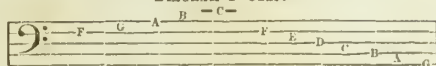


22. The G clef signifies that the letter G is written upon the second line of the staff, while the others follow upwards in alphabetic order, and downwards by reversing the alphabetic order.



23. The F clef signifies that the letter F is written upon the fourth line of the staff.

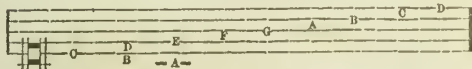
DIAGRAM F CLEF.



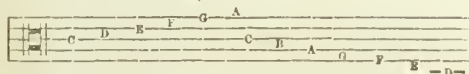
24. The C clef, so called because it gives to the notes placed upon the line with itself the letter C for their local name, may be written on the first, third, or fourth line.

DIAGRAMS C CLEF.

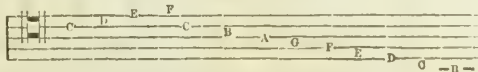
The C clef, first line.



The C clef, third line.



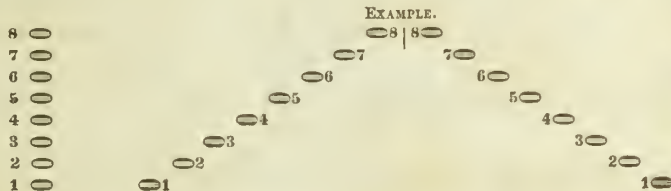
The C clef, fourth line.



NOTE.—It may be well for the pupils to learn the several arrangements of letters as indicated by the C clef, although in the present work they will not be used.

NOTE.—The pupils should all learn the arrangements of letters in the G and F clefs, and be able to tell promptly their various localities.

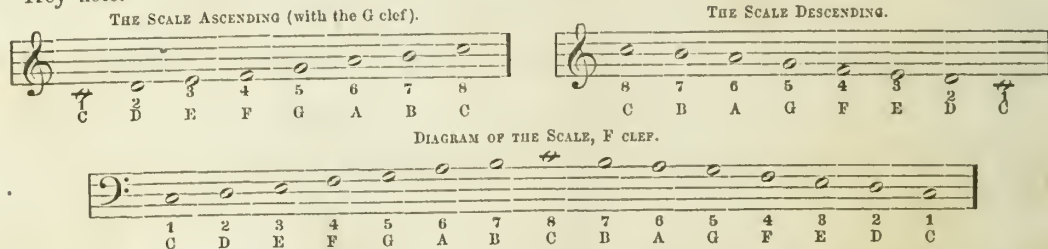
15. The scale is composed of *eight* progressive tones which occur one after the other, in regular order, be designated by numerals, thus :



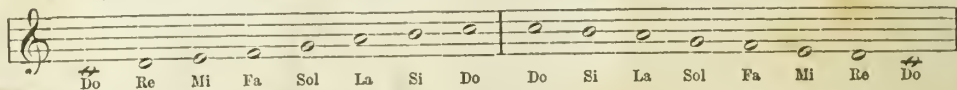
- 8 ————— Faw
- 7 ————— Mi
- 6 ————— Law
- 5 ————— Sol
- 4 ————— Faw
- 3 ————— Law
- 2 ————— Sol
- 1 ————— Faw

26. The scale may also be represented by writing notes upon the lines and spaces of the staff.

27. The first tone of the scale is represented upon the letter C, (first line below with the G clef,) and is called the "Key note."



28. The Latin syllables, Do, Re, Mi, Fa, Sol, La, Si, and Do, are applied to the notes of the scale, thus :



29. The difference of pitch between any two tones is called an *Interval*.

30. The interval between the tones of the scale is called a *second*; thus : it is a second from C to D, from D to E, from E to F; but not from A to C, nor from C to E, because there is a letter between those last named.

31. There are two kinds of seconds, namely, the *major* second and the *minor* second.

32. The major second is said to be a large interval, and the minor second a small one.

33. a. In the scale the minor seconds occur between the figures 3 and 4, 7 and 8.

b. " " " " " letters E and F, B and C.

c. " " " " " syllables Mi and Fa, Si and Do.

34. The following diagram represents the tones, syllables, letters, and numerals of the scale.

ELEMENTS OF MUSIC.

7

| | | | | | | | | | | | | | | | |
|--|------------------|------------------|------------------|------------------|------------------|------------------|------------------|----|------------------|------------------|------------------|------------------|------------------|------------------|------------------|
| | Major Second. | Major Second. | Minor Second. | Major Second. | Major Second. | Major Second. | Minor Second. | | Minor Second. | Major Second. | Major Second. | Major Second. | Minor Second. | Major Second. | Major Second. |
| | Do | Re | Mi | Fa | Sol | La | Si | Do | Do | Si | La | Sol | Fa | Mi | Re |
| | D | D | E | F | G | A | B | C | C | B | A | G | F | E | D |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 8 | 7 | 6 | 5 | 4 | 3 | 2 |
| | | | | | | | | | | | | | | | 1 |

NOTE.—The pupils should make this scale an exercise of daily practice, but should first become familiar with the letters, syllables, and numerals corresponding to the notes, and also the order of seconds.

NOTE.—The following exercises should first be sung by the teacher in a slow and careful manner. Great care should be taken that the pupils sit erect and sing with correct intonation. Care should also be taken that the pupils sing without changing the vowel sounds of the syllables.

EXERCISE 1.

Ex. 1.

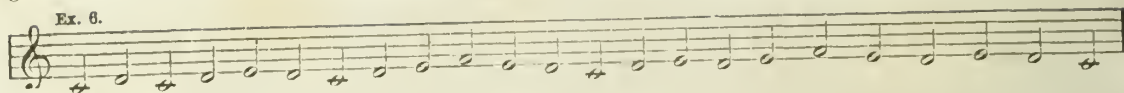
Ex. 2.

Ex. 3.

Ex. 4.

Ex. 5.

Ex. 6.



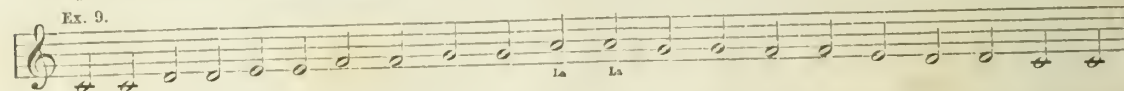
Ex. 7.



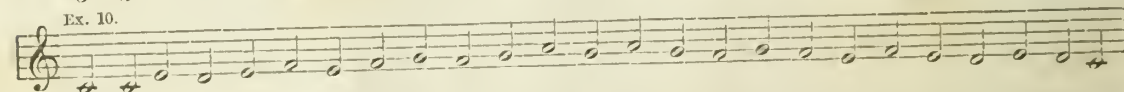
Ex. 8.



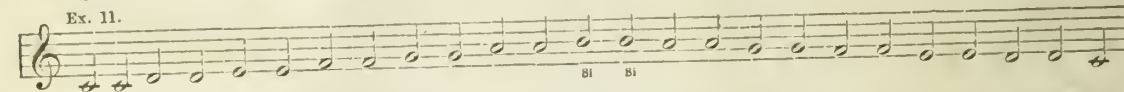
Ex. 9.



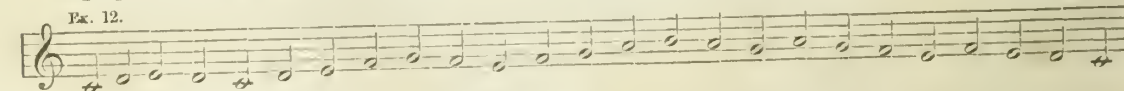
Ex. 10.



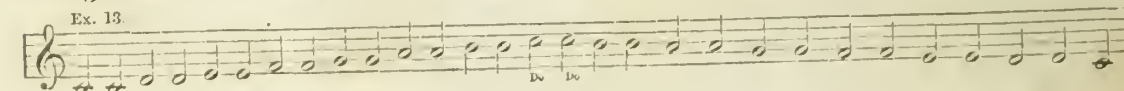
Ex. 11.



Ex. 12.



Ex. 13.



Ex. 14.



Ex. 15.



NOTE.—The foregoing exercises include the eight tones of the scale, and should be practised until all the pupils can sing them independently (without regard to time or accent).

35. For the sake of convenience, the notes of a melody are divided into sections called *measures*, by drawing short lines across the staff called *bars*, thus :

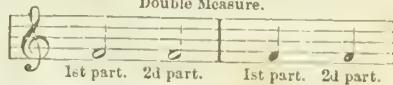


36. A measure is the quantity and value of notes contained between every two bars, thus :

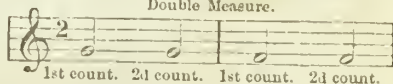


37. Measures are distinguished one from another by the number of parts into which they are divided.

38. A measure having *two parts* is called *double measure*, and may be represented by two notes, thus :

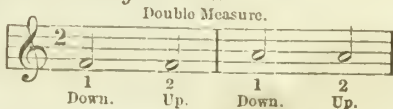


39. Double measure is indicated by the figure *-2-*, placed next after the clef, on the upper part of the staff, which corresponds to its number of *parts* or *counts*, thus :



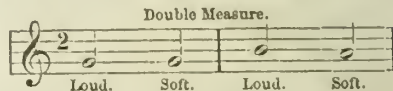
40. The parts of double measure are marked by making certain motions with the *right hand*.

41. The motion of the hand for the first part is *down* ; for the second it is *up*, thus :



NOTE.—The hand should not be allowed to linger from point to point, but the motions should be made promptly, and at equal intervals of time.

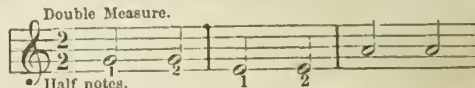
42. The *first* part or count of double measure is accented; the second unaccented, thus :



43. The upper figure (or numerator) always indicates the number of counts in the measure.

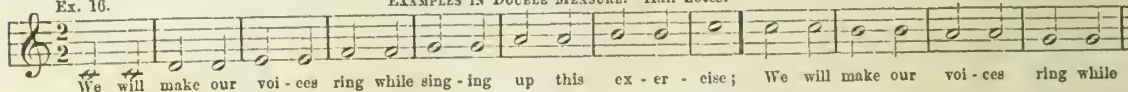
44. The lower figure (or denominator) always indicates the kind of notes with which the measures are filled.

45. The figure $\cdot 2$, when placed below, indicates *half notes* in the measure, one at a count, thus :

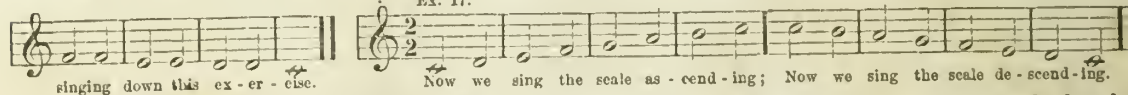


Ex. 16.

EXAMPLES IN DOUBLE MEASURE. Half notes.

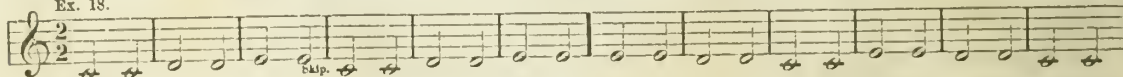


Ex. 17.

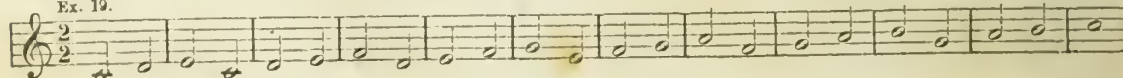


46. Exercises in which the notes succeed each other, not according to their regular order in the scale, but by *skips*.

Ex. 18.



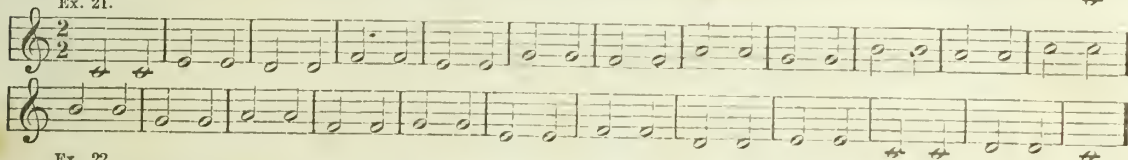
Ex. 19.



Ex. 20.



Ex. 21.

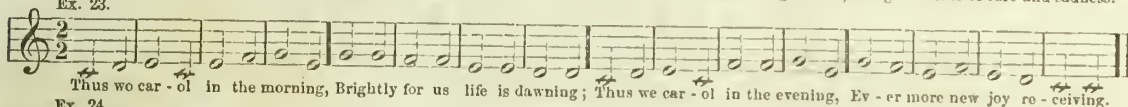


Ex. 22.



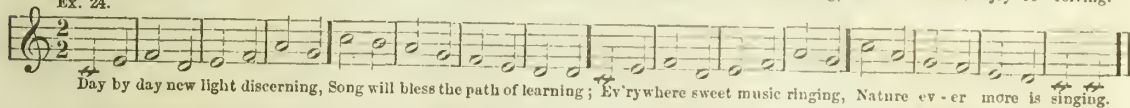
Pleasant is the hour of singing, Cheerful voices sweetly ringing ; Singing now in strains of gladness, Naught to fear of care and sadness.

Ex. 23.



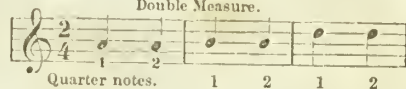
Thus we car - ol in the morning, Brightly for us life is dawning ; Thus we car - ol in the evening, Ev - er more new joy re - ceiving.

Ex. 24.

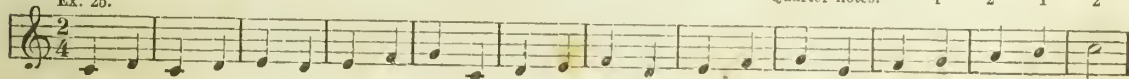


Day by day new light discerning, Song will bless the path of learning ; Ev'rywhere sweet music ringing, Nature ev - er more is singing.

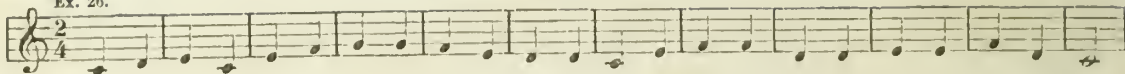
47. The figure $\frac{4}{4}$, when placed below, indicates quarter notes in the measure, one at a count, thus :



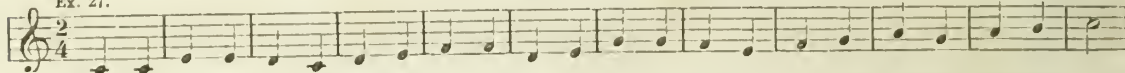
Ex. 25.



Ex. 26.




Ex. 27.





48. The relative length of tones and value of notes may be clearly represented by the following diagram.

49. A whole note, ----- is equal in value to

Two half notes,  or 

Four quarter notes,  or 

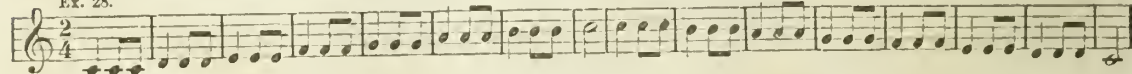
Eight eighth notes,  or 

Sixteen sixteenth notes,              

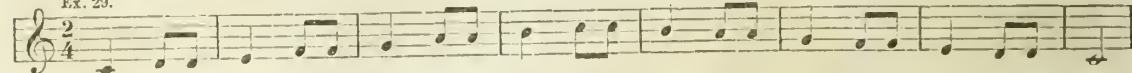
59. There may be one, two or more notes sung at one count.

NOTE.—In the following exercises, the two eighth notes must be sung at one count.

Ex. 28.



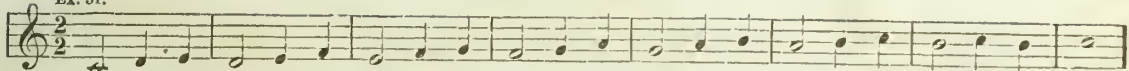
Ex. 29.



Ex. 30.



Ex. 31.



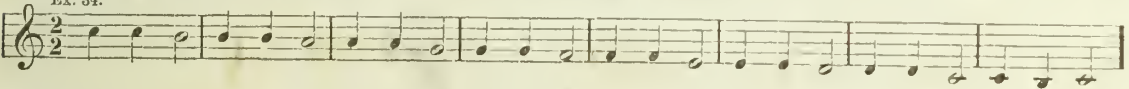
Ex. 32.



Ex. 33.

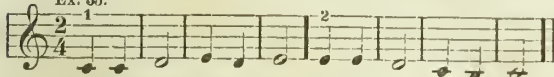


Ex. 34.



ROUNDS.

Ex. 35.



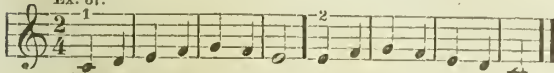
Teach me, my God and King, In all things Thee to see.

Ex. 36.



Sweet is the task, O Lord, Thy glorious acts to sing.

Ex. 37.



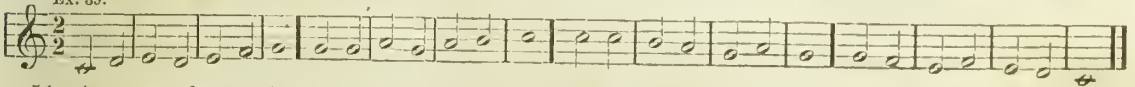
Sov'reign Ruler of the skies, Ever gracious, ever wise!

Ex. 38.



Praise to God, immortal praise, For the love that crowns our days.

Ex. 39.

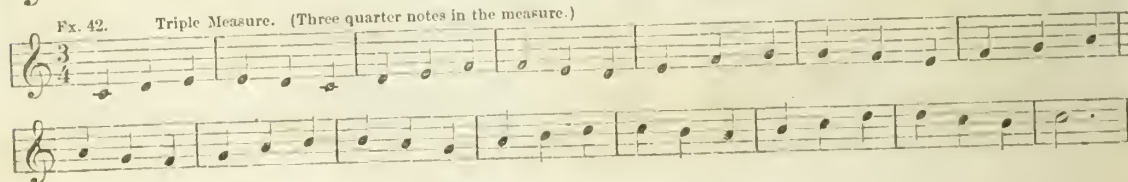
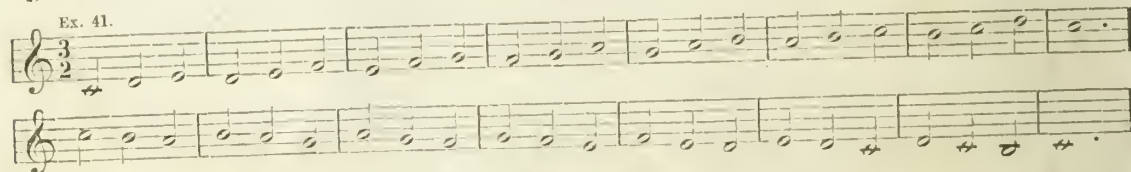
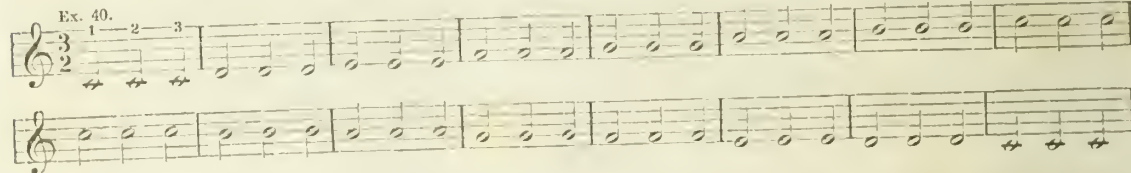
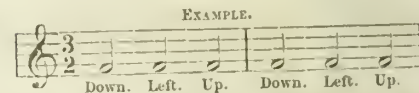
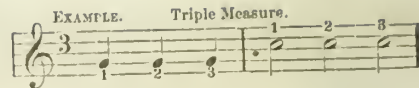


51. A measure having three counts is called *triple* measure.

52. Triple measure is indicated by the figure 3, (placed next after the clef,) which corresponds to its number of counts, thus :

53. The first part only, of triple measure, is accented.

54. The motion of the hand to mark the *first* part of triple measure is *down* ; for the *second* to the *left*, and for the *third*, *up*, thus :



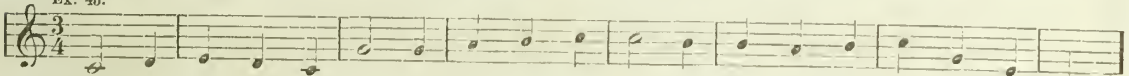
Ex. 43.



Ex. 44.



Ex. 45.



Ex. 46.



55. The first, third, fifth and eighth are the principal tones of the scale.

56. A melody may commence with either of the principal tones.

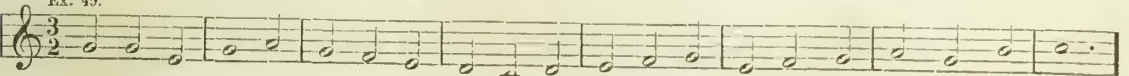
Ex. 47.



Ex. 48.



Ex. 49.



MAY.

Ex. 50.

Sweet is the smile of the pur-ple-eyed morning, Shed soft on the dew-spangled blos-soms of May;
Fair is the moon's sil-ver cres-cent ad-dorn-ing The dim wes-tern sky at the part-ing of day.

57. The figure 8, when placed below, indicates eighth notes in the measure, one at a count, thus :

Eighth notes. 1 2 3 1 2 3 1 2 3

Ex. 51.

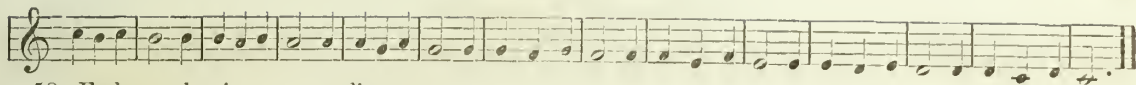
Sweet is the smile of the pur-ple-eyed morning, Shed soft on the dew-spangled blos-soms of May;
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Ex. 53.

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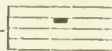


58. Each note has its corresponding *rest*.

59. Rests are certain characters indicating silence.

60. There are six principal rests, namely : the whole rest, the half rest, the quarter rest, the eighth rest, the sixteenth rest, and the thirty-second rest.

61. The *whole* rest is a short dash below the line, thus :



62. The *half* rest is a short dash above the line, thus :



63. The quarter rest is a stem with the point turning to the right, thus :



64. The eighth rest is a stem with the point turning to the left, thus :



65. The sixteenth rest is a stem with two points turning to the left, thus :

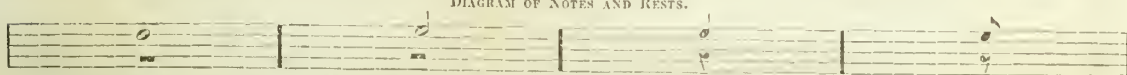


66. The thirty-second rest is a stem with three points turning to the left, thus :



67. A rest is equal in value (or duration) to a note of the same name.

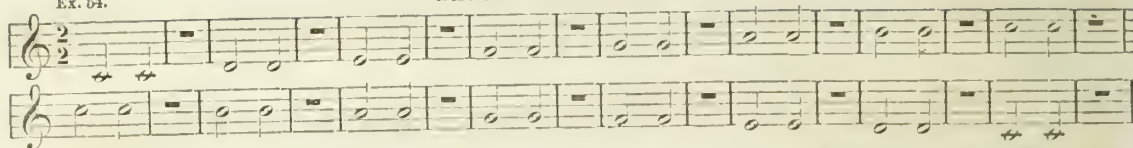
DIAGRAM OF NOTES AND RESTS.



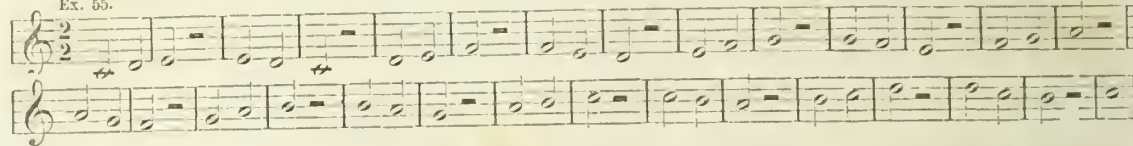
A whole rest equals a whole note. A half rest equals a half note. A quarter rest equals a quarter note. An eighth rest equals an eighth note.

EXAMPLES WITH RESTS.

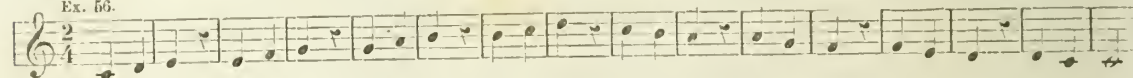
Ex. 54.



Ex. 55.



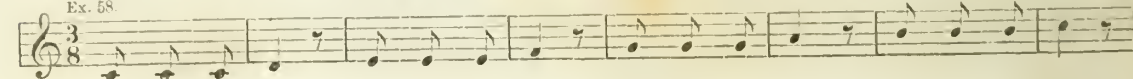
Ex. 56.



Ex. 57.



Ex. 58.





Ex. 59.

THOUGHTS IN THE NIGHT.



1. Hark! how loud the bells are swell - ing, All their tongues of i - ron tell - ing, Now 'tis midnight's
 2. Pow'r - less are we while we're sleep - ing, Yet the an - gels watch are keep - ing, Peace - ful rest we



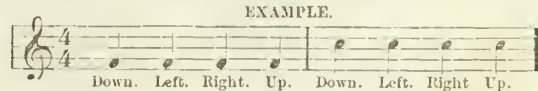
drea - ry hour, Time doth has - ten while we're slum - ber - ing, Soon - will life and time be o'er.
 till the day, Trust - ful, hope - ful, on we're wan - der - ing, Heav'n will guard us by the way.

68. A measure having *four* counts is called *quadruple* measure.

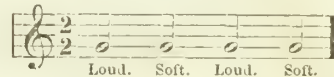
69. Quadruple measure is indicated by the figure $\frac{4}{4}$, (placed next after the clef,) which corresponds to its number of parts or counts, thus:



70. The motion of the hand for the first part is *down*; second, *left*; third, *right*, and fourth, *up*, thus:



71. The first and third counts of quadruple measure are accented, thus:

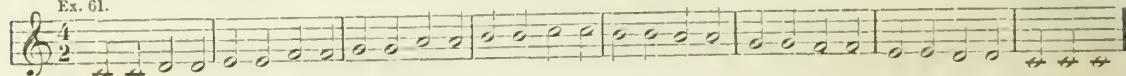


Ex. 60.

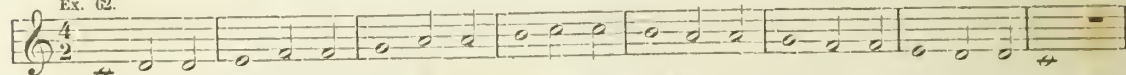




Ex. 61.

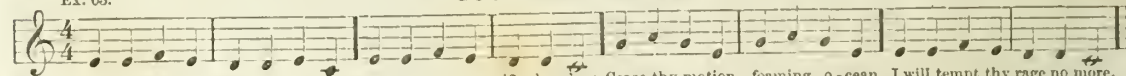


Ex. 62.



Ex. 63.

BOUNDED BILLOWS.



1. Bounding billows, cease thy motion, Bear me not so swift - ly o'er; Cease thy motion, foaming o - cean, I will tempt thy rage no more.
 2. Far I go where du - ty leads me; Far a-cross the troubled deep, Where no stranger's ear can heed me, Where no eye for me shall weep.

Ex. 64.



Ex. 65.


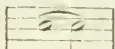




Ex. 66.









72. A *dot*, when placed after a note or rest, adds *one half* to its original value.

73. A dotted *whole* note  is equal in duration to a whole note and a half note united, thus : 

74. A dotted *half* note  is equal to a half note and a quarter note, thus : 

75. A dotted *quarter* note  is equal to a quarter note and an eighth note, thus : 

76. A dot affixed to a *rest* increases its value in like manner as it affects a *note*.

77. A dotted *whole* rest  is equal in duration to a whole rest and a half rest, thus : 

78. A dotted *half* rest  is equal to a half rest and a quarter rest, thus : 

Ex. 67.



Ex. 68.



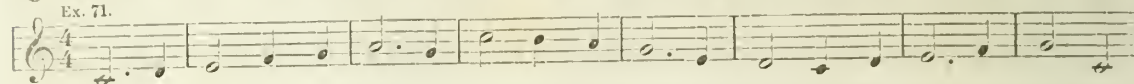
Ex. 69.



Ex. 70.



Ex. 71.



79. The second of two dots (after a note,) adds one half to the value of the first dot.

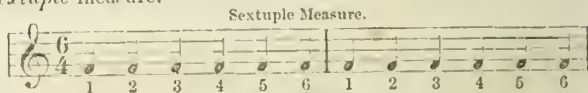
80. A double dotted whole note $\text{♩} \cdot \cdot$ is equal to a whole, half, and quarter, thus: $\text{♩} \text{♩} \text{♩}$.

81. A double dotted half note $\text{♩} \cdot \cdot$ is equal to a half, quarter, and eighth, thus: $\text{♩} \text{♩} \text{♩}$, &c.

82. Double dots are applied alike to notes and rests.

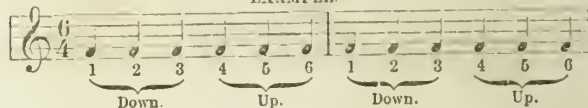
83. A measure having six counts therein is called *sextuple* measure.

84. Sextuple measure is indicated by the figure 6, which corresponds to its number of counts, thus:



EXAMPLE.

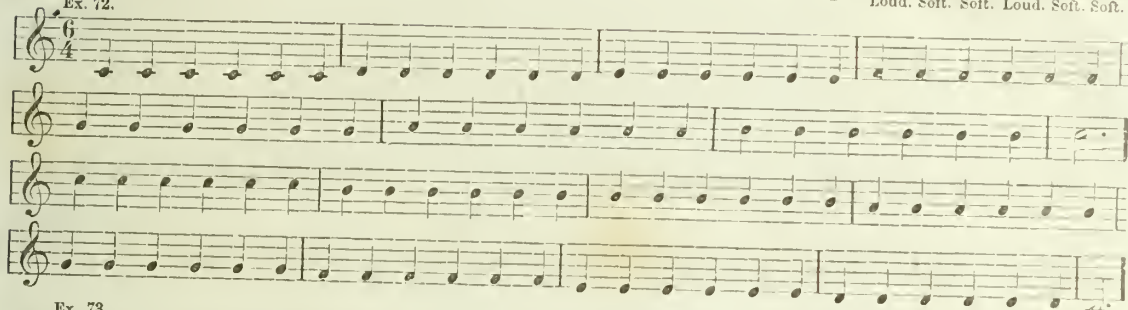
85. The motion of the hand for the first three parts is *down*; for the last three it is *up*, thus:



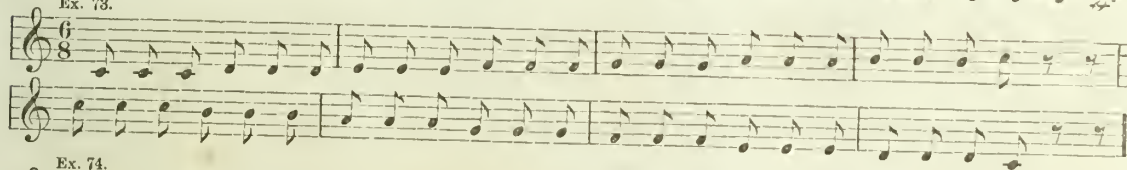
86. The *first* and *fourth* parts only, of sextuple measure, are accented, thus :



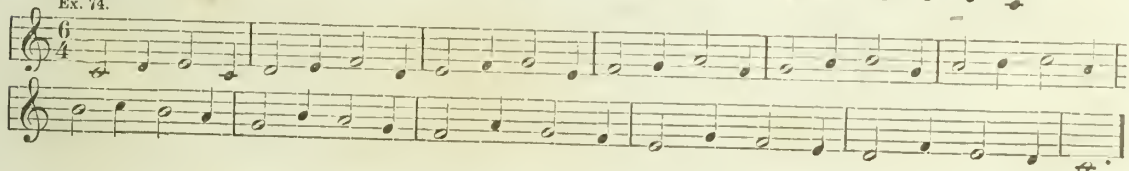
Ex. 72.



Ex. 73.

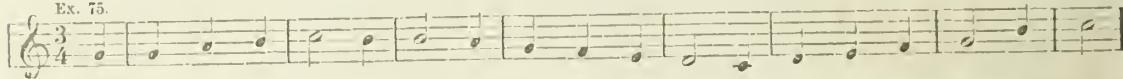


Ex. 74.



87. If the poetry adapted to a melody should commence with an unaccented word or syllable, the melody also should commence with an unaccented part of the measure ; but what there may be lacking of a full measure before the first bar, must be formed in the last measure ; that is to say, the fractional part of a measure with which a melody commences, together with that with which it ends, must be equal, in notes or rests, to a full measure.

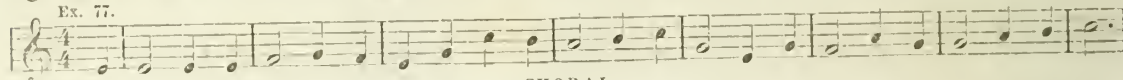
Ex. 75.



Ex. 76.

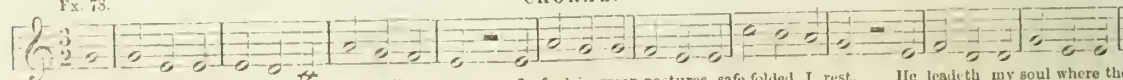


Ex. 77.

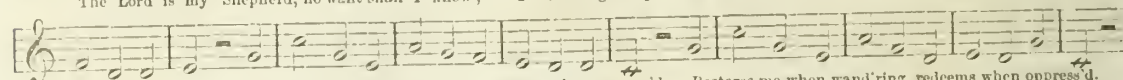


Ex. 78.

CHORAL.

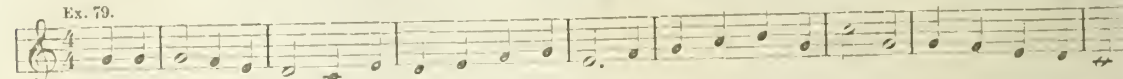


The Lord is my Shepherd, no want shall I know ; I feed in green pastures, safe folded I rest. He leadeth my soul where the



still waters flow ; Restores me when wand'ring, redeems when oppress'd. Restores me when wand'ring, redeems when oppress'd.

Ex. 79.



Ex. 80.



88. When the tie (—) connects two notes written upon the same degree of the staff, the syllable corresponding to the second note is not enunciated, but the syllable for the first note is sustained during the value of both, thus :



Ex. 81.



Ex. 86.

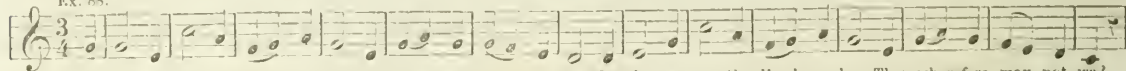


Ex. 87.



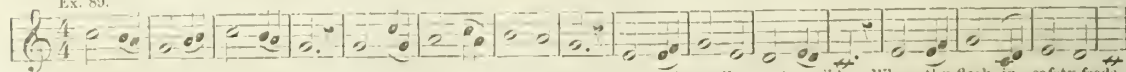
91. When the tie is drawn over or under two or more notes not upon the same degree of the staff, it indicates that one word, or syllable of a word, is to be sung to all such notes.

Ex. 88.



1. The pretty birds, the mer - ry birds, That glance from tree to tree, May sing a - way the live-long day, Then wherefore may not we?
2. The fin-ny tribes, the hap - py tribes, That swim the deep blue sea, May sport a - way the live-long day, Then wherefore may not we?

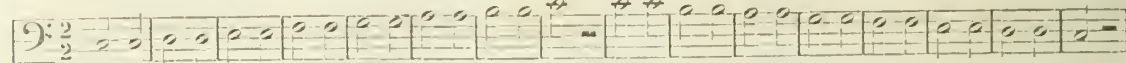
Ex. 89.



See my shepherd gently guide, To the rich and verdant meads, Where the cooling waters glide, Where thy flock in safety feeds.

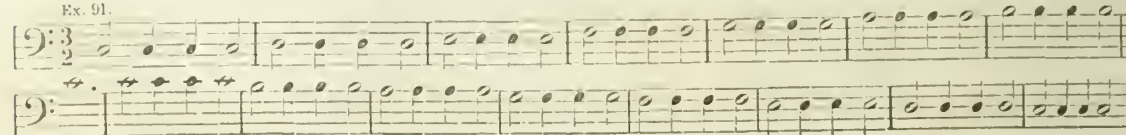
Ex. 90.

THE F CLEF.

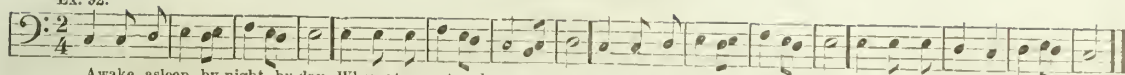


Do Do

Ex. 91.



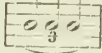

Ex. 92.

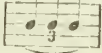




Awake, asleep, by night, by day, When at my stu - dy or at play, Although the Lord I cannot see, His eye is al-ways fixed on me.

92. There may be one, two, three, four or more tones represented upon each or any part of a measure.

93. The value of three equal notes is reduced to that of two of the same kind by placing the figure 3 over or under them. Such a group of notes is called a *triplet*.

94. Three half notes, in the form of a triplet,  are reduced to the value of two half notes, 

95. Three quarter notes, in the form of a triplet,  are reduced to the value of two quarter notes, 

96. Three eighth notes, in the form of a triplet,  are reduced to the value of two eighth notes, 

Ex. 93.



Ex. 94.

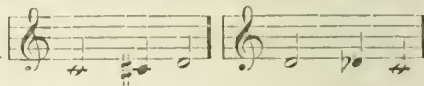


Ex. 95. ROUND.

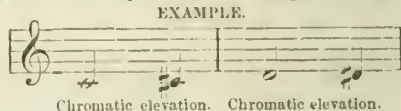
Come, let's sing this round to - geth - er; Come and make your voi - ces ring.

Mel - o - dy makes all fair weath - er, Where the heart is taught to sing.

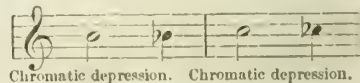
97. The minor second (it being a small interval,) is never divided ; but the major second (it being a large interval,) admits of an intermediate tone, which is indicated by a note with either a sharp (\sharp) or a flat (\flat) placed before it, thus :-----



98. The word *chromatic* implies a difference of pitch between two notes written upon the same degree of the staff ; and when the second of two notes written upon the same degree of the staff is higher than the first, the interval is called a *chromatic elevation* or *change*, thus :



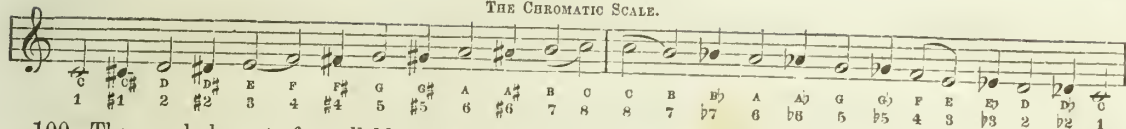
And if lower, the interval is called a *chromatic depression*, or *change*, thus :



99. The elevation is formed by the use of the sharp ; the depression, by the flat.

NOTE.—The following diagram illustrates the intermediate tones between the tones of the major scale.

THE CHROMATIC SCALE.



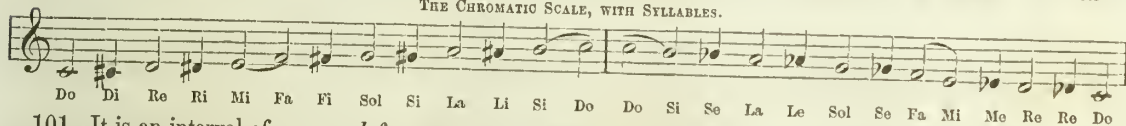
100. The vowel element of a syllable corresponding to a note before which there is a sharp is changed to the Italian *i* (*e*), thus :-----



And for a flat, the Italian *e* (*a*), thus :-----



THE CHROMATIC SCALE, WITH SYLLABLES.

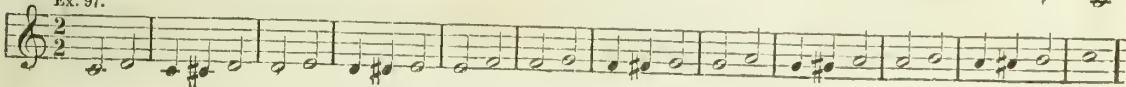


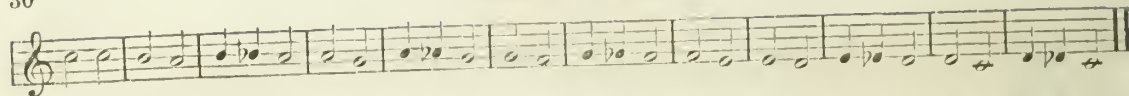
101. It is an interval of a *second* from one note to another, written upon adjoining degrees of the staff; thus, from C to D, from E to F, and from G to A; but not from C to C#, nor from B to Bb, because the letters last named are written upon the same degree of the staff, and such are called "*chromatic changes*."

Ex. 96.



Ex. 97.





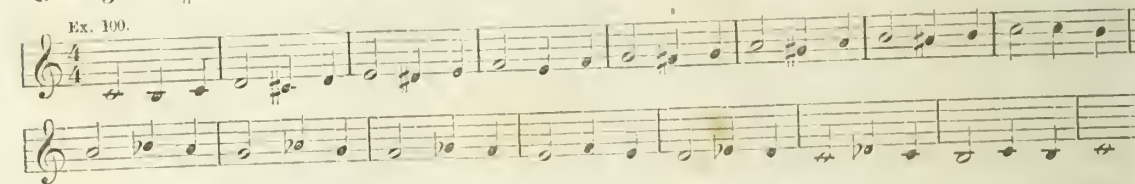
Ex. 98.



Ex. 99.



Ex. 100.

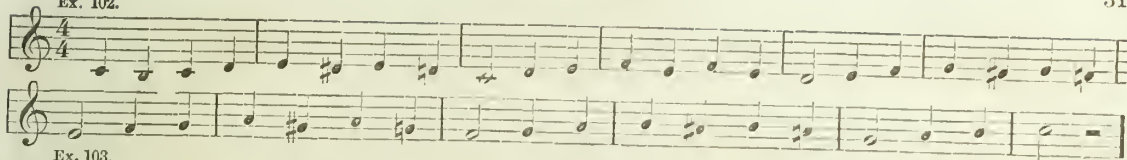


Ex. 101.

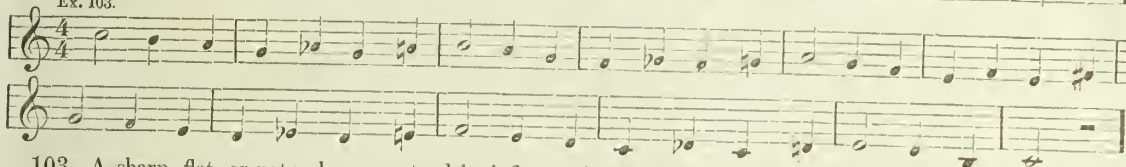


102. A sharp or flat always extends its influence through the measure where it occurs, unless contradicted by a *natural* (\natural), which restores a note to its original pitch.

Ex. 102.

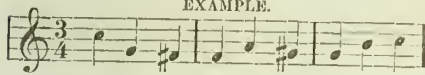


Ex. 103.

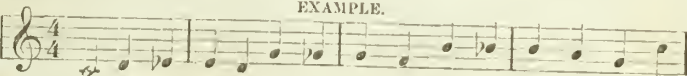


103. A sharp, flat, or natural, may extend its influence into the following measure, if the first note of that measure is on the same degree of the staff with the last note of the first, thus :

EXAMPLE.



EXAMPLE.



Ex. 104.

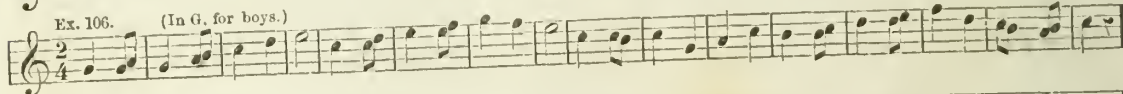
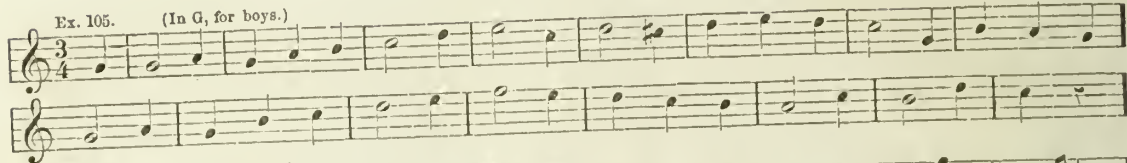
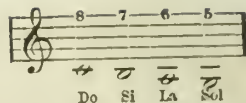


104. The scale may be written higher or lower upon the staff; and in the following diagram, the *eighth* tone of the scale is taken as the *first*, an octave higher.

EXAMPLE.



105. In the following diagram, the *first* tone is taken as the eighth—an *octave lower*.



TRANSPOSITION OF THE MAJOR SCALE.

106. In all the preceding exercises, C has been taken as the first tone of the scale, or "*key note*." For the sake of convenience and variety, other letters are taken as the "*key note*;" and in such case, the same order of major and minor seconds must be preserved, by the use of sharps and flats. From three to four, and from seven to eight must be *minor seconds*, irrespective of the letters to which these numerals may correspond; and when any other letter than C is taken as the "*key note*," the scale is said to be "*transposed*;" but the letters (as arranged with the G and F clefs,) are *never* changed (see diagrams on pages 5 and 6).

107. Transposition of the scale (by sharps) is effected by counting from the *first* to the *fifth* tone of the scale, (inclusive,) and changing it to the *first*, thus; from C to G is a fifth; G, then, is the first tone of the scale, or new key note; and to preserve the order of intervals, we must sharp the letter to which the figure 7 corresponds.

108. From G to A, and from one to two, is a major second.
 109. From A to B, and from two to three is a major second.
 110. From B to C, and from three to four, is a minor second.
 111. From C to D, and from four to five is a major second.
 112. From D to E, and from five to six is a major second.
 113. From E to F is a minor second, but from six to seven it is a major second; therefore we sharp F, which forms a major second between E and F \sharp , corresponding to the numerals. From F \sharp to G, and from seven to eight, is a minor second.

NOTE.—The following diagram will illustrate the transposition of the scale, as explained above.

EXAMPLE.

SCALE IN C.

Major Second. Major Second. Minor Second. Major Second. Major Second. Major Second. Minor Second.

1 2 3 4 5 6 7 8

C D E F G A B C

SCALE TRANSPOSED INTO G.

Major Second. Major Second. Minor Second. Major Second. Major Second. Major Second. Minor Second.

1 2 3 4 5 6 7 8

G A B C D E F G

114. The sharps and flats made use of in transposition are placed immediately after the clefs, and are called the “signature,” by which we know the letter taken as the *key note*, thus :

One sharp, key of G.

Do

Two sharps, key of D.

1

D

115. Sharps in the signature raise the pitch of every note, written on corresponding letters, throughout a melody; but they do not change the vowel element of syllables.

NOTE.—The following exercises are in the key of G (signature, one sharp).

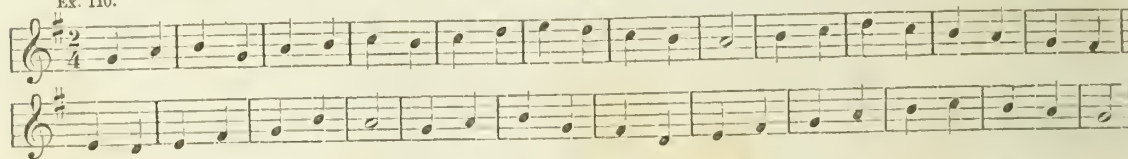
Ex. 108.



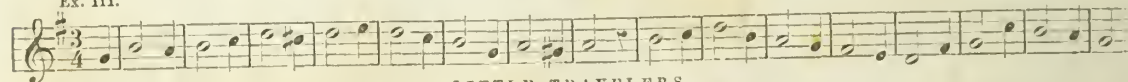
Ex. 109.



Ex. 110.

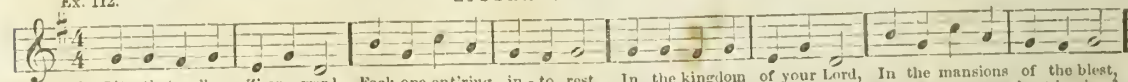


Ex. 111.

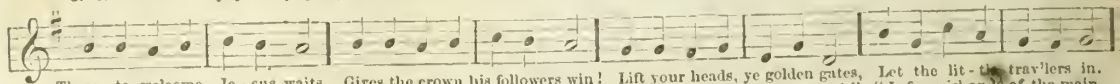


Ex. 112.

LITTLE TRAVELERS.



1. Lit - tle trav'lers Zi-on - ward, Each one ent'ring in - to rest, In the kingdom of your Lord, In the mansions of the blest,
2. Who are they whose lit-tle feet, Pacing life's dark journey through, Now have reached that heav'nly seat They have ever kept in view?
3. All our earthly journey past, Ev'ry tear and pain gone by, Here, together, met at last, At the por - tal of the sky.



There, to welcome, Je - sus waits, Gives the crown his followers win! Lift your heads, ye golden gates, Let the lit - tle trav'lers in.
 "I, from Greenland's frozen land," "I, from In-dia's sul-try plain," "I, from Afric's barren sand," "I, from is-lands of the main.
 Each the welcome 'come' a - waits, Conq'rors o - ver death and sin, Lift your heads, ye golden gates, Let the lit - tle trav'lers in.

Ex. 113.

WHAT FAIRY LIKE MUSIC.

1. What fai - ry like mu - sic steals o - ver the sea, En - trance-ing the sen - ses with charm'd mel - o - dy;
 2. The winds are all hush'd and the wa - ters at rest; They sleep, like the pas - sion in in - fan - cy's breast,

'Tis the voice of the mer - maid that floats o'er the main, As she min - gles her song with the gon - do - lier's strain.
 Till storms shall un-chain them from out their dark cave, And break the re - pose of the soul and the wave.

Ex. 114.

Ex. 115.

Ex. 116.

ROUND.

1
 0 mu - sic, sweet mu - sic, thy prais - es we will sing; we 1
 2 will tell of the pleas - ure and hap - pi - ness you bring. 3
 3
 Mu - sic, Mu - sic, let the cho - rus ring.

MAY DAY.

Ex. 117.

May-day now is sweetly smiling, Hearts of care and grief beguiling, Tuneful choirs their songs are waking, Tones of echo gently breaking,
Social friends are all around us, Thousand gifts have richly crown'd us. Hearken, then, to what we're saying, Let us quickly go a-Maying.

116. Transposition of the scale from G to the next regular key, by sharps, is effected by counting up a fifth, as before; thus, from G to D is a fifth; D, then, is the new *key note*.

117. F \sharp (in the key of G,) is retained, to preserve the order of seconds, with the new key (D).

NOTE.—The following diagram illustrates the scale in D.

Two sharps, key of D.

EXAMPLE.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1
Do Re Mi Fa Sol La Si Minor 8 Do Minor Si 6 La 5 Sol 4 Fa Minor 3 Re 2 Do
D E F G A B C Minor D D Minor C B A G F E D

* NOTE.—In the above diagram, C is sharpened to make a *major* second between B and C sharp (six and seven), and a *minor* second between C sharp and D (seven and eight).

NOTE.—The following exercises are in the key of D; signature, two sharps (F sharp and C sharp).

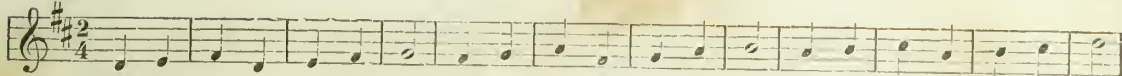
Ex. 118.

Do Do Re Re Mi Mi Fa Fa Sol Sol La La Si Si Do Do Do Si Si La La Sol Sol Fa Fa Mi Mi Re Re Do

Ex. 119.

Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do

Ex. 120.



Ex. 121.



Ex. 122.

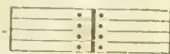
ROUND,—NIGHT IS COME.

piano. Hark, the dis - tant clock re - minds us, That an - oth - er day is fled;

piano. Night is come, our work is end - ed, So, good night, 'tis time for bed.

forte. One, two, three, four, five, six, seven, eight.

118. A *repeat* is indicated by a column of dots, before or after a double bar, thus :-----

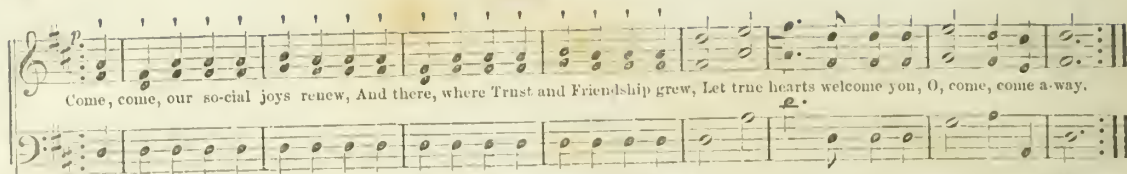


Ex. 123.

OH! COME, COME AWAY.

1. Oh! come, come a - way! from la - bor now re - po - sing, Let busy care a - while for - bear, Oh! come, come a - way.

Allegro. mp

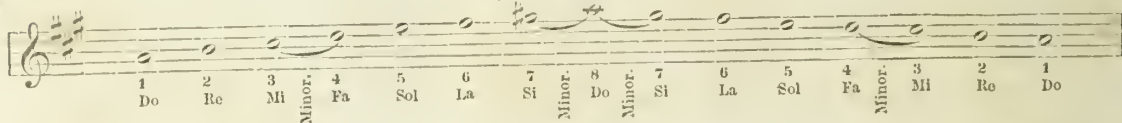


- 2 From toil, and the cares on which the day is closing,
The hour of eve brings sweet reprieve—
Oh! come, come away.
Oh, come where love will smile on thee,
And round its hearth will gladness be
And time fly merrily.
Oh! come, come away.
- 3 While sweet Philomel the weary trav'ler cheer-
ing,
With evening songs her note prolongs,
Oh! come, come away.
In ans'ring songs of sympathy,
We'll sing, in tuneful harmony,
Of Hope, Joy, Liberty.
Oh! come, come away.
- 4 The bright day is gone; the moon and stars
appearing,
With silver light illumine the night.
Oh, come, come away.
Come, join your prayers with ours; address
Kind Heav'n our peaceful home to bless
With Health, Hope, Happiness.
Oh, come, come away.

119. The next key note in order is A; signature of three sharps (F \sharp , C \sharp , and G \sharp).

NOTE.—The following diagram will illustrate the transposition of the scale in A.

Key of A (three sharps).



Ex. 124.

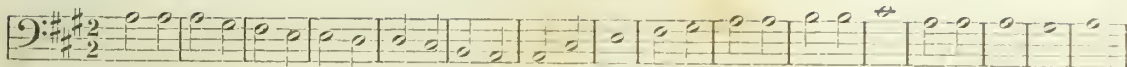
(Key of C or D, for boys.)



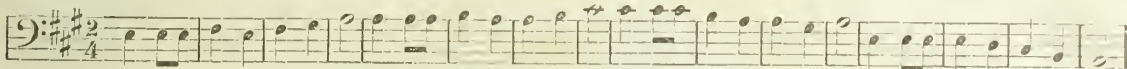
Ex. 125.



Ex. 126.

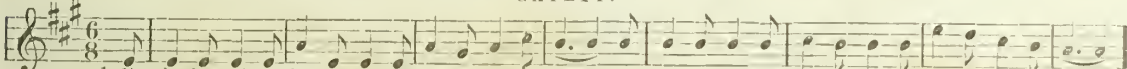


Ex. 127.



Ex. 128.

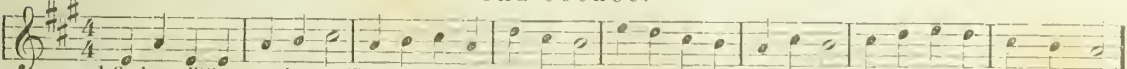
GAYETY.



- | | | |
|---|--|---|
| 1. It dearly e-choes in the breast Like music's sweetest string ; It warms our hearts with gentle glow, Like sunny days of spring. | | |
| 2 It gives us strength to do and bear ; It makes the heavy light ; It makes the roughest pathway smooth, And cheers the darkest night. | 3 It smiles within the clay-built hut, As in the princely dome ; Sweet smiles of peace serene are seen, Where'er it makes a home. | 4 This treasure rich is CHEERFULNESS, To willing bosoms given ; From heav'nly truth and good it flows, And turns again to heaven |

Ex. 129.

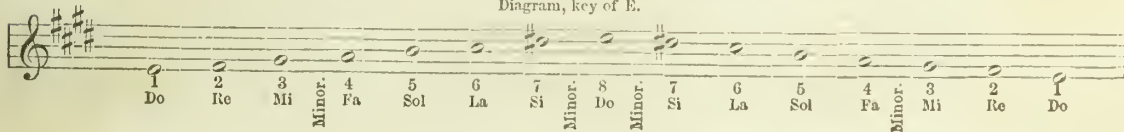
THE CUCKOO.



- | | | |
|---|--|--|
| 1 Cuckoo, little wan-der-er, When the blooming spring is near, Sing thy song and tell thy tale, O'er the hill and thro' the vale. | | |
| 2 Tell me, is thy distant home Far across the salt sea foam ? Or hast thou, hidden from the day, Slept the wintry hours away ? | 3 Welcome, cheering bird, to me, Wheresoe'er thy dwelling be,— On the earth, or o'er the main, Welcome to these fields again. | 4 Short thy visit to this shore ; May and April soon are o'er ; Cuckoo, chaunt thy strain in peace, For in June thy song shall cease. |

120. The next *key note* in order is E ; signature of four sharps (F \sharp , C \sharp , G \sharp and D \sharp).

Diagram, key of E.



Ex. 130.

Do Do Re Re Mi Mi Fa Fa Sol Sol La La Si Si Do Do Do Si Si La La Sol Sol Fa Fa Mi Mi Re Re Do

Do Mi Sol Do Do Sol Mi Do Do Do Mi Mi Sol Sol Do Do Do Do Sol Sol Mi Mi Do

Ex. 131.

1. Thund'ring down yon cliffs a - far, Lo, the Alpine snows, Mountain peak and valley far. Once in deep repose.
 2. Lo, the i - ey tor-rents fill Yon-der qui-et lake; Rush, mad bil-lows, 'gainst the hill, O'er the meadows break.
 3. Ah, thou dread - ful av - a - lanche, Warning give to all, Ere the dread-ful mass doth lauch O'er the mountain wall.

Ex. 132.

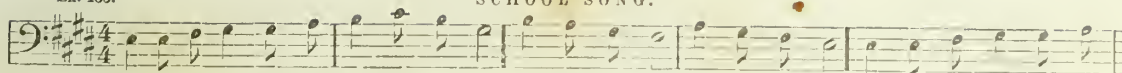
NEW YEAR'S DAY.

1. Now hail to thee, fair morn - ing, The first in all the year; Ere gleams the rud - dy sun - rise,
 We'll shout with voi - ces clear. Oh!... a hap - py new year to all our friends, To all our friends so dear.

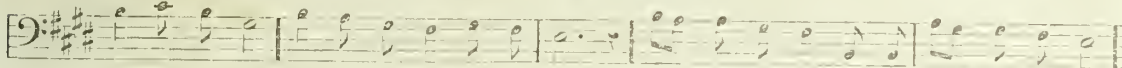
| | | |
|--|--|---|
| <p>2 The old year hath departed, With all its sin and fear; With rosy smiles to greet us, Behold the new appear. Oh, a happy New Year to all our friends, To all our friends so dear.</p> | <p>3 But let us all remember How fast the days will fly, How soon will come December, The year grow old and die. Oh, a happy New Year to all our friends, To all our friends so dear.</p> | <p>4 Then to the New Year welcome! Companions shout amain, For golden days, in beauty, The seasons shall enchain. Oh, a happy New Year to all our friends, To all our friends so dear.</p> |
|--|--|---|

Ex. 133.

SCHOOL SONG.



1. Know ye the place where we gath - er each day, Ear - ly at morn, ear - ly at morn? Go we a - broad in the
 2. Come to our school thro' the white win - ter snows, Cold is the air, cold is the air! Come when the loud wind a



wild wood to play, When we are gone, we are gone?
 wild tem - pest blows, We shall be there, shall be there.

No, 'tis not there that we gath - er each day,
 Come at the close of a bright sun - mer day,



Leav - ing our homes, all our friends and our play; But 'tis to school that we bid us a - way, When we are gone, we are gone.
 Come when the sun sheds his last ling'ring ray; Come to the school, you'll not find us a - way, We shall be there, shall be there.

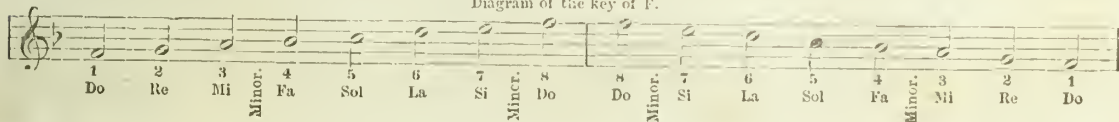
121. Transposition of the scale by flats, is effected by counting up a *fourth*; thus, from C to F, is a *fourth*; F, then, is the *new key note*, and to preserve the order of seconds, we must flat the letter to which the figure 4 corresponds.

122. From one to two, and from F to G, is a major second,

123. From two to three and from G to A, is a major second.

124. From three to four is a minor second; but from A to B, is a major; so we flat B, which forms a minor second between A and B \flat , corresponding with the numerals, and preserves the order of seconds with the key of F, signature one flat.

Diagram of the key of F.



Ex. 134.

Do Do Re Re Mi Mi Fa Fa Sol Sol La La Si Si Do Do Si Si La La Sol Sol

Fa Fa Mi Mi Re Re Do Do Le Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do

Ex. 135.

Now the wind is blowing fresh and fair, Our hearts with joy are swelling ; For with home and all who love us there, Our tho'ts are fondly dwelling.

Ex. 136.

With cautious steps, as we tread our way thro' This intricate world, as oth-er folks do, May we still on our journey be a-ble to

Ex. 137.
SOLO

A DOLLAR OR TWO.

With cautious steps, as we tread our way thro' This intricate world, as oth-er folks do, May we still on our journey be a-ble to

view The be-nev-o-lent face of a dol-lar or two. For an ex-cel-lent thing is a dol-lar or two; No friend is so

true as a dol-lar or two; Thro' country or town, as we pass up and down, No passport so good as a dol-lar or two.

125. The next *key note* by flats, is B \flat ; signature, two flats (B \flat and E \flat).

Diagram, key of B \flat .

1 Do 2 Re 3 Mi Minor. 4 Fa 5 Sol 6 La 7 Si Minor. 8 Do 8 Do Minor. 7 Si 6 La 5 Sol 4 Fa Minor. 3 Mi 2 Re 1 Do

Ex. 138.

Do Do Re Re Mi Mi Fa Fa Sol Sol La La Si Si Do Do Do Si Si La La Sol Sol Fa Fa Mi Mi Re Re Do

Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do Do Do Mi Mi Sol Sol Do Do Do Do Sol Sol Mi Mi Do

Ex. 139.

Ex. 140.

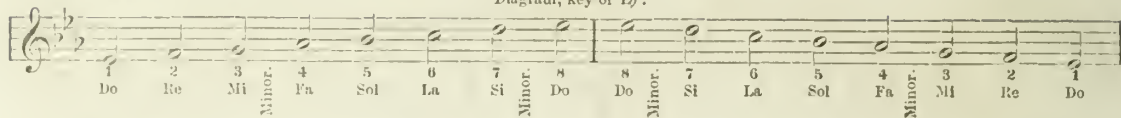
A word in love express'd, A mo-tion or a tear, Has of-ten heal'd a heart depress'd, And made a friend sin-cere.

Ex. 141.

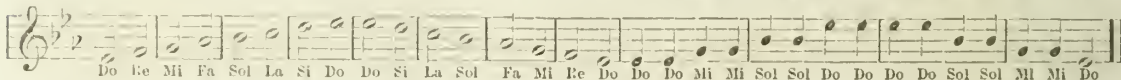
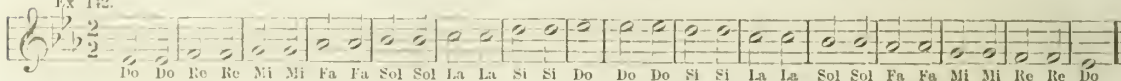
Heav'nly Father, Sov'reign Lord, Be thy glorious name ador'd' Lord, thy mercies never fail; Hail, ce-les-tial goodness, hail'

126. The next *key note* by flats, is E_b ; signature, three flats (B_b , E_b and A_b).

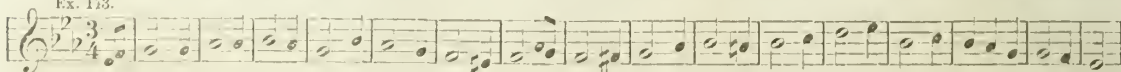
Diagram, key of E_b .



Ex. 142.

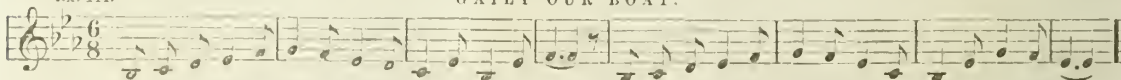


Ex. 143.

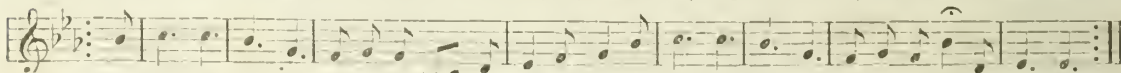


Ex. 144.

GAILY OUR BOAT.



1. Gai - ly our boat glides o'er the sea, And light the oar we ply ; Mer - ri - ly ring our songs so gay, As sea birds round us fly.
2. Here on the bil - lows, as we go, A - way from care and strife ; Health is in store for us, we know, - O, who would flee this life.
3. Bend to the oar, nor fear the storm, A - way, a - way we glide ; Mer - ri - ly sing, nor sit forlorn, As glides the homeward train.



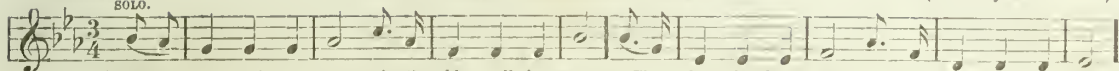
Tra la la la la, Mer - ri - ly row a - long, a - long, Tra la la la la, Mer - ri - ly row a - long...

Ex. 144.

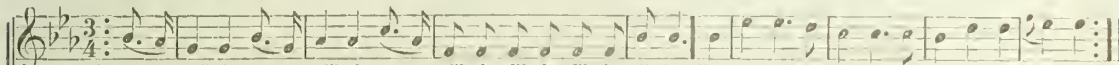
SOLO.

O, COME, MAIDENS, COME.

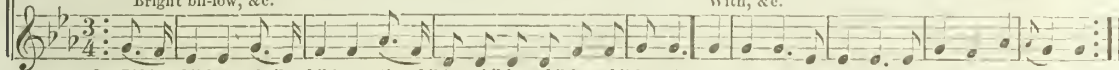
(Words by SHAKESPEARE.)



1. O... come, maid-ens, come o'er the blue roll-ing wave; The love-ly should still be the care of the brave.
2. Wake the cho-rus of song and our oars shall keep time, While our hearts gen-tly beat to the mu-si-cal chime.
3. And when on life's o-cean we... turn our slight prow, May the lighthouse of hope beam like this on us now.



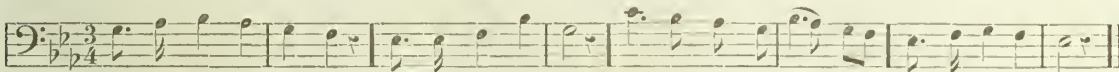
1. Tran-ca dil-lo, tran-ca dil-lo, tran-ca dil-lo, dil-lo, dil-lo, dil-lo, With moonlight and starlight we'll bound o'er the billow.
Bright bil-low, gay... bil-low, bright billow, billow, billow, billow, With, &c.
2. Tran-ca dil-lo, &c. With oar-beat and heart-beat we'll bound o'er the billow.
Bright bil-low, &c. With, &c.



3. Life's bil-low, frail bil-low, tho bil-low, bil-low, bil-low, bil-low, With hope-light, the true light, we'll bound o'er life's billow.
Life's bil-low, &c. With, &c.

Ex. 146.

THE EVENING SUN.



1. How I love to see thee, Gold-en ev'-ning sun, How I love to see thee When the day is done.
2. Sweet-ly thou re-call-est Childhood's joy-ous days; Hours when I so fond-ly Watched thy ev'ning blaze.

127. The next *key note* by flats, is A \flat ; signature of four flats (B \flat , E \flat , A \flat , and D \flat).

Diagram, key of A \flat .

Ex. 147. (In C or D for boys.)

Do Do Re Re Mi Mi Fa Fa Sol Sol La La Si Si Do Do Do Si Si La La Sol Sol Fa Fa Mi Mi Re Re Do.

Do Ro Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do Do Do Mi Mi Sol Sol Do Do Do Do Mi Mi Sol Sol Do

Ex. 148.

FINE.

D. C.

1. { Friends and old com-pan-ions dear, Tho' far, far a - way, }
 { In our dreams you oft ap-pear, Tho' far, far a - way. }
 2. Think not we can e'er forget The pleasant hours when first we met; In-
 deed, dear friends, we love you yet, Tho' far, far a - way.
 3. { Time steals on, and you re-main, Still far, far a - way, }
 { But we hope to meet a - gain, Tho' far, far a - way. }
 4. Yes, we hope a - gain to meet, And then our joy will be complete; For
 now, dear friends, the tho't is sweet, Tho' far, far a - way.

Ex. 149.

SOUNDS FROM THE SHORE.

(Words by Mrs. HEMANS.)

1. A sound comes on the rising breeze, A sweet and lovely sound! Piercing the tu-mult of the seas, That wild-ly dash a - round;
 2. Why should its faint and passing sigh Thus bid my quick pulse beat; No part in earth's glad melody Is mine up-on the deep.

From land, from sunny land it comes, From hills with mur-m'ring trees, From paths by still and happy homes; That sweet sound on the breeze.
 Yet blessing, blessing on the spot Whence those rich breathings flow! Kind hearts, altho' they know me not, Like mine that beat and flow.




TERMS AND SIGNS OF EXPRESSION.

128. There are five principal *dynamic* degrees, technically termed *piano*, *pianissimo*, *mezzo*, *forte* and *fortissimo*.

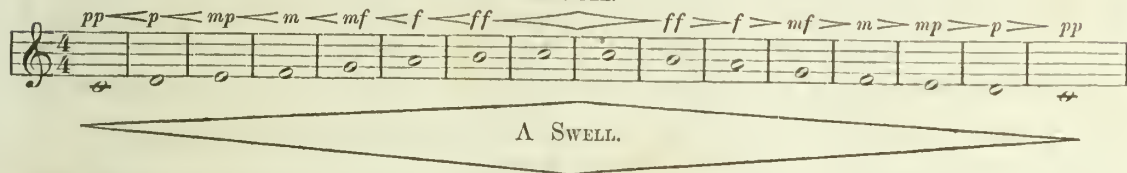
129. *Piano*, or its abbreviation, *p*, signifies a soft tone.

130. *Pianissimo*, or *pp*, signifies a very soft, yet audible tone.
 131. *Mezzo*, (pronounced *metzo*) or *m*, signifies a medium force of tone.
 132. *Forte*, or *f*, signifies a loud tone.
 133. *Fortissimo*, or *ff*, signifies a very loud tone.

NOTE.—Other terms are used, as :

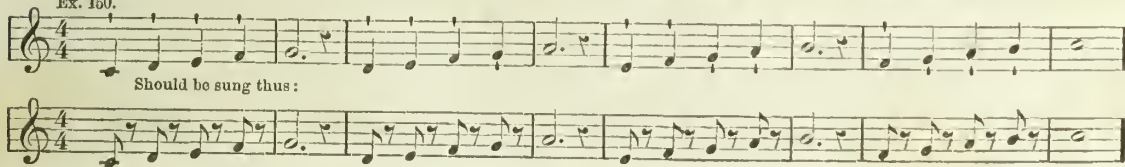
134. *Mezzo piano*, or *mp*, a degree of force between piano and mezzo.
 135. *Mezzo forte*, or *mf*, a degree of force between mezzo and forte.
 136. A gradual increase in the force of tone is indicated by the word *crescendo*, abbreviated *cres.*, or the sign, ; and a diminution of tone, by the word *diminuendo*, abbreviated *dim.*, or the sign, .
 137. A swell is the union of crescendo and diminuendo, the sign of which is thus : .
 138. *Sforzando*, abbreviated *sfz*, or the signs, $>$, \vee , \wedge , signifies a sudden increase or force of tone.

EXAMPLE.



139. The word *staccato*, or sign, thus, (') over or under notes, indicates a short, detached performance.

Ex. 150.



140. *Da Capo*, abbreviated *D. C.*, indicates a repeat from the beginning of a melody, and end at the word *Fine*, (the end,) thus :

Ex. 151.

FINE.

DA CAPO al fine.

141. Where a hold (◡) is placed over a note, time is suspended, and the note (or tone) is sustained about twice its value.

Ex. 152.

How sweet to be al-lowed to pray, To God, the Ho-ly One; With fil-ial love and trust to say: O God, thy will be done!

142. A tie, or *legato* mark (—), over or under two or more notes, implies a closely connected style of performance.

143. A *duet* is a composition of two parts, viz : the soprano (or upper part,) and alto (or lower part).

Ex. 153. SOPRANO. MERRY MAY.

ALTO.

1. Glad-ness plays and spar-kles o-ver all, Plays up-on the far blue mountain, Spar-kles in the
2. Mirth is sing-ing, shout-ing far and near! On the gras-sy, Chil-dren chase the
3. Join we all the merry dance of May!
Hark! I hear a sweet new-comer;
Cuckoo coos: look out for Summer!
Soon is past the Spring's fair holiday.

glas-sy fountain, Glad-ness plays and spar-kles o-ver all.
fly-ing shad-ows; Mirth is sing-ing, shout-ing far and near.

144. Besides the major and chromatic scales, already explained, there is another, called the *minor scale*, differing from the major, not in respect to the number of tones, but in regard to the *order*, as well as the *kind* of seconds.

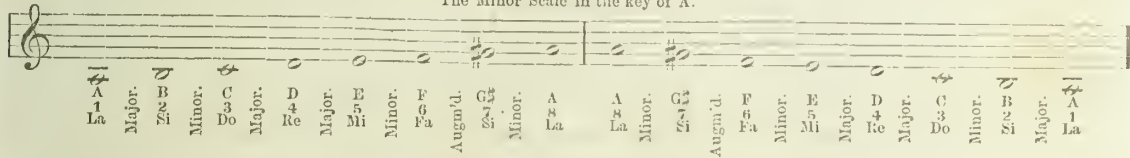
145. In the minor scale there are eight tones and seven seconds; three of which are major, three minor, and one augmented (or extended).

146. The minor seconds occur between the numbers, two and three, five and six, and seven and eight.

147. The augmented second occurs between six and seven.

138. The letter A is taken for the first tone of the *minor scale*, and is said to be "relative" to C major, as the syllables are applied alike to notes upon the same letters with both scales.

The Minor Scale in the key of A.



NOTE.—In the above diagram, G is sharpened, to form an augmented second between six and seven (F and G#).

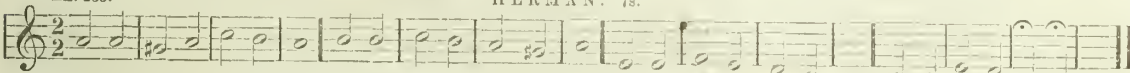
149. The major and minor scales are transposed in the same manner.

Ex. 154.



Ex. 155.

HERMAN. 7s.



High in yon-der realms of light Dwell the raptur'd saints a - bove, Far be - yond our fee - ble sight, Hap - py in Immanuel's love.

Ex. 156. (G minor.)

CURFEW.

NOVILLO.

1. Times without number have I prayed, This on-ly once for-give; Re-laps-ing when thy hand was stayed, And suffered me to live.

2. Yet now the kingdom of thy peace, Lord, to my heart restore; Forgive my vain re-pen-tan-cies, And bid me sin no more.

Ex. 157.

LURLINE.

Peace to the dead beneath the wave; Tranquil may their slumbers be. Peace to the dead beneath the wave; Brother, peace to thee.

to the

DICTIONARY OF MUSICAL TERMS.

A. An Italian preposition, signifying *to, in, with, at, as in time*; a *piacere*, at pleasure, &c.

A CAPELLA. In church style.

ACCELERANDO. To accelerate or increase the time faster and still more fast to the close.

ACCENT. To accent or utter a tone with a particular stress; a swelling of sounds for the purpose of variety and expression.

AD. At, to, &c.; as *Ad libitum*, or *ad lib.*, at pleasure, especially with regard to the time.

AFFETUOSO. Requiring a soft and delicate style; full of emotion and feeling.

AGITATO. A rapid and violent, broken and interrupted style of performance.

AL, ALL, ALLA, ALLE, ALLO. Prefixed syllables, and meaning very nearly the same thing, as *al fine*, to the end; *alla Pallacca*, in the Polish style.

ALLEGRO, quickly, gayly; generally applied to the quickest movements, as:



ALLEGRO ASSAI. Exceedingly quick.

ALLEGRO CON BRIO. Quick and with brilliancy.

ALLEGRO CON SPIRITO. Quick and with spirit.

ALLEGRO VIVACE. With vivacity.

ALLEGRETTO. Cheerfully.

ALL' SEGNO. Return to the mark or sign. This phrase is usually accompanied by this character , and signifies that the performer must return to a similar character in the course of the piece, and play or sing from that place to the word *fine* (close), or the mark  over a double bar.

ALT. An Italian adjective meaning high;

thus, the C on the second line above is called C in alt.

ANCORA. Again; once more.

ANDANTE. This word implies a slow movement and a performance distinct and exact, yet gentle and peaceful.

ANDANTE AFFETUOSO. Slow and affectionate.

ANDANTE CON MOTO. A little faster than Andante.

ANDANTE GRAZIOSO. Slowly and gracefully.

ANDANTE MAESTOSO. Slowly and unajestically.

ANDANTE NON TROPPO. Slow, but not too much so.

ANDANTE PASTORALE. Slow, and with pastoral simplicity.

ANDANTINO. A somewhat slower movement than Andante, but with the same style of performance.

ANIMA, ANIMATO, ANIMO, ANIMOSO.—With spirit and boldness.

A PIACERE. At pleasure. (See *Ad libitum*.)

APPOGIATURA. A small, additional note placed before a principal note. In slow movements the appoggiatura is accented and prolonged *ad lib.*; but in quick movements it is executed quickly and without accent.

ARIA. An air; a melody.

ARIA BUFFA. A comic air.

ARIOSO. Air-like; gay, graceful and singing in its style.

ARPEGGIATO or ARPEGGIO. These words signify a reiterated succession of the several notes in any chord, thus:



ASSAI. Very; as *Adagio assai*, very slow. *Presto assai*, very quick.

A TEMPO. In time.

AUDACE. With boldness.

BARITONE or BARYTONE. This term is applied to a smooth toned male voice, the compass of which is between that of the bass and tenor.

BEN. Well; as *Ben marcato*, well marked or accented.

BRIO. With briskness and animation.

CADENZA or CADENCE. A pause or hold at the end of an air, to afford the performer an opportunity of introducing an extempore close.

CALANDO. Gradually retarding the time to the close.

CANON. A vocal composition in two, three or more parts, forming a perpetual fugue.

CANTABILE. In a graceful, elegant, melodious, singing style.

CANTATA. A vocal composition consisting of an intermixture of air and recitative.

CANTATRICE. A female singer.

CAPO. At the beginning.

CAPRICCIO. A wild, irregular kind of music, without a subject or theme.

CAVATINA. A song with but one part or movement, sometimes prefixed with a recitative.

CHANT. A kind of cathedral or church music, in which the characters of a sustained melody and recitative are employed, and to which is

applied certain portions of Scripture, though not in strict time or measure.

CHORAL. A plain hymn tune, with but few changes, and should be sung in a dignified manner. "Old Hundred" is a chorul.

CHORD. A combination of tones.

CHROMATIC. This term is used when referring to intervals formed by the use of sharps, flats and naturals.

CODA. The final close, after other strains have been repeated.

CON. With; as *con furia*, with fury.

CRESCENDO. A gradual increase in the volume of tone. The sign for crescendo is < ; the abbreviation is *Cres.*

DA. From, for; as *Da capello*, for the chapel.

DA CAPO. Repeat from the beginning. This term is used at the end of a piece of music to acquaint the performer that he is to return to the beginning, and end at the word "Fine" (close).

DA CAPO AL SEGNO. Repeat from the sign.

DELICATISSIMO. With extreme delicacy.

DIATONIC. This term is applied to the major scale, it being the foundation of all melody.

DI MOLTO. A phrase combined with some other; as *Allegro di molto*, very, very quick.

DIMINUENDO or DIM. A gradual decrease in the volume of tone; the opposite of *Cres.*

DIVOTO. In a grave, solemn and devotional style.

DOLCE or DOL. In a delicate and pathetic style of execution.

DOLCISSIMO. With extreme delicacy.

DUETTO or DUEF. A piece of music for two voices or instruments.

DYNAMICS. This term relates to the different degrees of force, or light and shade.

E. And; as *Violine e flaute*, violin and flute.

ELEGANTE, CON ELEGANZA. With elegance.

ENERGICO. With energy.

ESPRESSIONE, ESPRESSIVO or CON ESPRESSIONE. With expression.

ETUDE. A study

FINALE. The close of a piece; as the finale of an opera.

FORTE. Loud; abbreviated *f.*

FORTISSIMO. Very loud; abb. *ff.*

FORZA. Force; as *Con forza*, with force; abb. *fz.*

FORZANDO. A sudden outburst of tone, expressed by the signs, *fz*, *sfz* or > , over or under notes.

FUGUE. A composition in which one part leads off the subject, and the other parts take up the same subject, and follow each other through the movement.

FUOCO or CON FUOCO. With fire and animation.

FURIOSO. Furiously; with agitation.

GAIO. Gaily.

GIUSTO. Steadily.

GLISSANDO. In a gliding manner.

GRANDIOSO. In a grand and elevated style.

GRAZIOSO or CON GRAZIA. In a smooth, elegant and graceful style.

IL. The article "the."

INTERLUDE. A short strain between the verses of a hymn.

LARGHETTO. A time not so slow as *largo*.

LARGO. In a slow, mournful and sustained manner.

LEGATO. In a smooth, connected and gliding manner.

LEGGIERO, LEGGERAMENTE. With the utmost lightness and facility.

LENTANDO. With increasing slowness.

LUCINGANDO. With smoothness.

MA. But; as *Largo ma non troppo*, slow, but not too slow.

MAESTOSO. With dignity and majesty.

MARCATO. In a distinct and slightly detached manner.

MEZZO. Half, midway. This word is generally used with some other; as *Mezzo forte*, moderately loud; abb. *m.*

MINUETTE. A slow, delicate movement in triple measure.

MISERERE. A hymn of supplication.

MODERATO. A moderate degree of quickness. This word is often used with others; as *Allegro moderato*, moderately quick; *Moderato assai*, a very moderate degree of time.

MODULATION. A change of key and chords from one to another in a composition.

MOLTO. Very, or much; as *Molto allegro*, very quick; *Molto adagio*, very slow.

MORCEAU. A short piece of music of any description.

MOSSO. An Italian participle meaning move or moved; as *Pia mosso*, quicker; *Mezzo mosso*, slower.

MOTO or CON MOTO. This phrase indicates an increased rate of movement; as *Andante con moto*, a little faster than *andante*.

NON. This adverb is joined to *troppo*; as *Non troppo allegro*, not too quick, or not very quick.

OBLIGATO. This term, as used, has reference to those important parts in a concerted piece, as solo and chorus combined.

ORCHESTRA. A company of instrumental performers.

OVERTURE. The prelude to an oratorio or opera.

PASTORALE. A lyrical production, the subject being taken from rural life; the measure is either 6-8 or 12-8.

PER. For, or by.

PIANO. Soft; abb. *p.*

PIANISSIMO. Very soft; abb. *pp.*

PIU. More; as *Piu piano*, more soft.

POCO. Little; to contract; as *Poco piano*, a little soft; *Poco piu allegro*, a little quicker.

POCO A POCO. By degrees; as *Poco a poco piano*, softer and yet softer, by degrees.

POMPOSO. In a grand and dignified manner.

PORTAMENTO. A gliding or carrying of the voice from one tone to another in a connected manner.

PRESTO. Quick.

PRESTISSIMO. The quickest time.

PRIMA DONNA. The principal female singer in Italian opera.

PRIMO. First; as *Primo volta*, first time.

QUARTETTE. A musical composition in four parts.

QUASI. As; like; in the manner of; as *Quasi andante*, in the manner of *andante*.

QUIETO. Quietly; with repose.

QUINETTO or **QUINETTE.** A vocal or instrumental work, moving in five parts.

RALLENTANDO or **RALL.** Gradually retarding the time.

RAPIDO. Rapidly.

RECITATIVE. Rhetorical declamation, without regard to time.

RELIGIOSO. In a religious, devotional manner.

RENVOC. A repeat; a name given to the character, *ſ*.

RITARDENDO or **RITENUTO.** A retarding of the time.

RHYTHM. The measuring and outline of tones.

RESOLUTO. In a resolute manner.

SCHERZANDO. In a gay, sportive manner.

SECONDO or **SECONDA.** The second.

SEGNO or *ſ*. A sign; as *Al segno*, go back to the sign.

SEMI. Half; as *Semi chorus*, half of a chorus.

SEMPRE. Always, or continually; as *Sempre piano*, soft throughout the piece.

SIMPLICE. In a chaste and simple manner.

SLUNTANDO. To retard the time.

SMORZANDO or **SMORZATE.** Gradually diminishing the tone.

SOLFEGGIO. An exercise for the cultivation of the voice.

SOLI. But one voice or instrument upon a part in a concerted piece.

SOSTENUTO. In a sustained, continuous manner.

SOTTO. Below, or under; as *Sotto voce*, with suppressed voice.

SPIRITOSO. With much life and spirit.

STACCATO. In a short and detached manner; abbreviated by small dots or dashes over or under notes, thus: *• • • • •*.

STRAINS. The several parts of a piece of music, into which it is divided by double bars.

STRINGENDO. See *Accelerando*.

SYMPHONY. A term applied to overtures and preludes, of various movements, for full orchestra.

SYNCOPE. Changing the accent from the accented parts of the measure to the unaccented parts.

TACET. This term is used in place of rests; as *Violino tacet*, the violin is not to be played.

TARDANDO. To retard the time.

TASTO SOLO or **T. S.** A single part, without accompanying chords.

TEMA. A theme or subject.

TEMPO. Time; as *Tempo di marcia*, in the

time of a march; *Tempo giusto*, in exact time; *Tempo primo*, in the original or first time.

TENUTO or **TEN.** To sustain. (See *Sostenuto*.)

TERZETTO. A piece of music for three voices or instruments.

THEMA. The subject.

TRANSPOSITION. To change the scale or a composition from its original key into some other key, without changing the order of tones.

TREMOLO. A tremulous waving of the tones.

TRIO. See *Terzetto*.

TROPPO. Too much; as *Largo ma non troppo*, slow, but not too slow.

TUTTI. All; as *Full chorus* or *full orchestra*.

UN. As *Un poco allegretto*, a little faster; *Un poco ritenuto*, a very little slower.

UNISON. All parts resolve into one.

VA. Continue; as *Va rallentando*, continue retarding.

VELOCE. Swift.

VIBRATO. With a full, vibrating quality of tone.

VIGOROSO. Vigorously.

VIVACE. In a brisk and animated style.

VIVO. Lively.

VOCE. Voice.

VOCE DI PETTE. The chest voice.

VOCE DI TESTO. The head voice.

VOLANTE. In a light and rapid manner.

ZELO or **ZELOSO.** With zeal and emotion.







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